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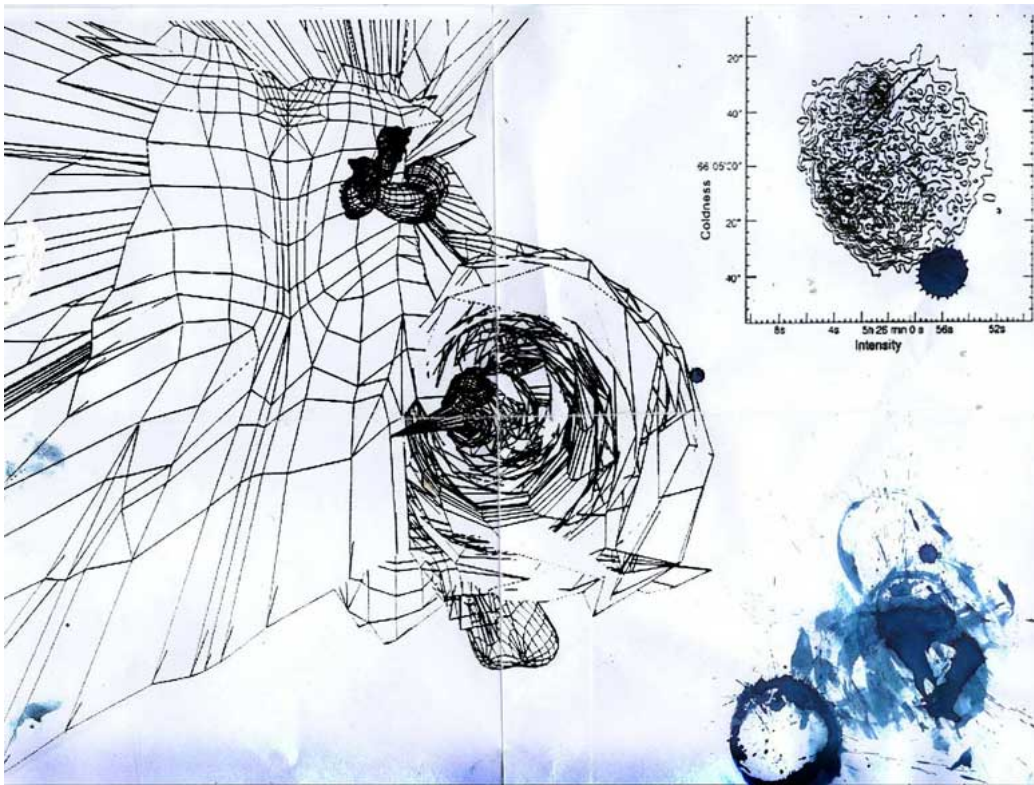
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complicity with anonymous materials

Written by [blinkandwheeze](#) - 07 September 2012

Tags : No tags

Short url : <http://bit.ly/RHXhrq>



cyclonopedia posted:
Research Reza Negarestani online:

Find an article entitled 'John Carpenter's *The Thing*: White war and hypercamouflage', but the text has been replaced with this message: 'This page is a piece with a similar title is in RN's manuscript. Even though the post is not available, the comments are, the first comment from RN reads: 'Identities holes of someone else's curriculum vitae (course of life)'.

Ctheory, Hyperstition and Cold Me. I contact other contributors at the Hyperstition website who seem to have known RN for a relatively long time, but have met RN or could offer much help. A contributor at Hyperstition asks if I know where Reza is because he has abruptly halted his regular contributions, suggesting to me that I contact RN's Iranian friends. I look for his last article (again it says, 'This page is temporarily unavailable'). Track a few blogs on the Hyperstition website, apparently belonging to RN's Iranian friends. Some of the people I contacted suggest that RN must be a fictional invention of a term loosely defined as fictional quantities that make themselves real. A few people think RN might be another avatar of one of the contributors at Hyperstition website, and finally some took Reza at face value, believing that he would need to host his site outside of Iran to circumvent any internet laws that could cause problems for him (maybe that's why he removed so many posts at Hyperstition).

Cold Me: apparently RN's personal website, strangely hosted by a German server ('nicht gefunden!' upon entering a wrong URL), hosted by a German who signs himself 'kraut-design' and seems to be paranoid about discussing RN. He replies back, 'Don't make trouble for reza'.

Is Reza male or female? At first I thought female, but now I would like to believe that RN is male.

reza negarestani begins *cyclonopedia* by suggesting he has an account on suicidegirls.com. to me, this is audacious - in both contemporary fiction and philosophy - a total hesitancy in addressing the basic details of how we, in the 21st century, live our lives. an author like Houellebecq is so alone in simply including brand names in his works that it's a novelty. the school of speculative realism basically belongs to an insular community of bloggers but it's unlikely we will ever see from the account of blogging itself. for the first plot device in his first major work to be a meeting crystallized over the internet, and a subscription porn site at that, no voice of unparalleled openness.

but, that may just be openness at face value. i mean, what do we know about negarestani? we are persuaded to believe by his various accomplices that he's been a dissident, educated in london and living in malaysia - and a [fiction](#), an imaginary figure created by a group of anonymous theorists as a vehicle for a radical re-examination of issues plaguing contemporary theory. the latter idea is easy to believe, in many ways negarestani seems too good to be true: an islamic scholar who writes about black metal and john carpenter films, a theorist that looks at contemporary guerrilla warfare through the eyes of lovecraft, a deleuzian obsessed with ancient hermetic thought, all from a someone who operates in distant parts of the globe and has never presented his ideas in public (at least, [not without the help of someone](#)) - easy to dismiss the cryptic preface to *cyclonopedia* as a cute backstory, cultivating the mystery behind this fiction.

if you look closely, on the other hand, the reality doesn't seem nearly as simple as that. although dead for a long time, the networks of websites referenced in *cyclonopedia* with visible activity from reza spanning a period several years. when *cyclonopedia* references removed posts on [hyperstition](#), this is easily verifiable, many articles have disappeared and while reza is a frequent commentator on the blog he seems to be the author of conspicuously few posts. most interesting, maybe, is the mention of working under a serpentine symbol - if you look up texts from archived versions of his now defunct personal homepage [cold-me.net](#), you can find them hosted under (what is presumably) the pseudonym "[basilisk](#)". borderline itself claims to be a continuation of a site named "[blackplague](#)" - which appears from 1995 to 2003, a site that serves as an embryonic form of the macabre themes that pervades negarestani's philosophy (and will perhaps reach its fruition in ["mortiloquist"](#)).

whether he is a fiction or not, negarestani's thought is (no matter how many articles he removes) necessarily tied to the internet. an internet, as discipline expressed in [post](#), separate from the hyperreality of contemporary social networks, an internet that prized anonymity above all else and clouded itself in mystery. the time when introductions to black background webpages have been gone along time, but i can't think of any better reference point to the works of this eminent thinker.

[Discussion of complicity with anonymous materials on our forums](#)

#1 Feb. 10, 2012 23:28:03



blinkandwheeze

but this thread is just the pretext to posting some negarestani texts that have been removed from the internet, so stay tuned

Offline

#2 Feb. 10, 2012 23:31:50



blinkandwheeze

here's an introduction by nick land that was dropped from the final version of cyclonopedia

Other Endings

by Nick Land

This compilation of Reza Negarestani's writings is made available to an international audience at a moment in history when the Orientalist taboo, having consolidated its mastery over discussions of Near-Eastern culture and politics, has been propelled by events into spectacular – and almost certainly lethal convulsions. Negarestani's name, pre-occupations and matrix of socio-historical emergence can only further inflame this situation. He arrives as a tourist carrying a jerry-can of gasoline."

Negarestani's first, perhaps even preliminary, provocation is his complete indifference to the Orientalist role, with its appeal to deferential political correctness and other morbid spiritual masochism of distinctively Christian cast. He entirely, and with the utmost casualness, disdains the platform of 'the Other'. His 'otherness' while allowing partial and complex identifications – is not a marker of identity politics, less still a token of victimological credibility, nor even a sustainable position. It is an otherness situated beyond the threshold of a gate – of multiple gates – opened by meticulously selected words from a wide variety of sources and to be read by a dark cacophony of terrible and incoherent names. Even to speak of it – of them – in such terms, in such a context, is to cling to a position framed by the devastated project of domestication, for purposes that are strictly pedagogical and evanescent. Better by far – or worse beyond imagination – to have abandoned 'the Other' and be shifted into the dazzling rigorous obscurities of the Thing, the Blob, the Z-crowd, Mistmare, GAS, Anonymous-until-Now with its details and Druj, Mother of Abominations.

From a certain perspective – an ultimately untenable one – what occurs in these writings is indistinguishable from a systematic confusion of boundaries outside perpetually re-encountered on the inside, an inside that has always come from without. The very prospect of appropriate positioning undergoes elaborate analysis, in order to demonstrate its essential inadequacy and ineliminable insecurity. The outside has already and ultimately taken over, and the relics and ruins meticulously unearthed by Negarestani the archaeologist, ethno-historian and excavator (for he is all these things too) – are testament to a comprehensive pan-cultural catastrophe, leaving only violently decentralized 'polytics' in its wake.

Western readers can expect their peculiarly schizoid condition to be "butchered open" by this work. At once desensitized to visceral multiplicity by the desecration of the Christian God's corpse, and simultaneously prostrated before strange gods – intimidated by the conspiracy of piety woven between multiculturalism and Islamist bombast – they are likely to find nothing in Negarestani so shocking as the Islamic apostasy of his writings, an apostasy which is virulently, profoundly and anomalously Islamic, without the comfort of distanciation, bypassing every impulse towards mere rejection and instead taking an absolute intellectual radicality, exposing an Islam which no longer tolerates cultural conformity because it has been stripped down to a cosmic-historical vacuum. His writings are neither Islamist nor anti-Islamic, but rather hyper-Islamic or trans-Islamic, decoded from an ulteriority that neither politically and culturally nor any determinable alternative to Islam can ever make its own. More distressing still, this orthodoxy to the point of black howling blasphemy follows a long-lost and perhaps never consistently attained comedy, an understated comedic register of corrosive epistemological vitriol.

Consider a grotesquely reductive, violent, comic yet still suggestive thesis: Islam is to Negarestani what Marxism is to Bataille. Everything is gathered at a limit, enveloped by a totalization of unsurpassable subtlety and comprehensiveness, within which every guile and stratagem of history finds itself anticipated and utterly of implication and potentiality. Yet this absolute absorption, this theomorphic black-hole, nevertheless receives only the most tangential – even if it attracts attention, not only because it is assumed, pre-integrated (true otherness at last!), but far more significantly because 'everything' happens beyond the limit from beyond the limit, as inappropriable yet operative excess overflowing the Omega-configuration of Being. This is the double register continuously in play in Negarestani's texts, a doubling that incarnates Shi'a 'taqqiya' ("Islamic hypercamouflage") across all conceptual and thematic domains, as a simulacrum of nomadism." It can easily be missed, since everything is restored, almost unchanged, except for a sinister, nebulous, ultra-conceptual and sub-psychological What previously enjoyed the unchallenged authority of elementary fact now transpires as puppetry, rhythmically jolted by the reverberations of accomplished apocalypse – a formulation which itself remains comically misleading unless the dramaturgy of revelation is itself glimpsed askance, as if from the other side of the unimaginable.

Communist futurology has become merely ridiculous and in doing so it has ceased to be comic. If anything it has become more frightening to those who revile it, precisely because – as a refuge of enraged impossibilism – it no longer indicates anything beyond itself. From being the anticipated limit of social communism has decayed into the impossible, thus appropriating the implacable nihilistic rage that is eternally allied with impossibility. As an indefensible position has become unassailable. Unbound from the vulnerability of the real, it persists only as a testament to the abstract negation it once disdained.

The fact that the virtual Caliphate organizing global Islamist agitation could so easily succumb to the same fatality, invested by the same forces – often empirically the same forces – of grim negativity, serving only to consolidate the dutiful vigilance of its opponents, makes the Negarestani intervention even more important. One might easily, although ironically say 'uniquely' important. It is precisely by re-polarizing this fatality, approaching it – more precisely embracing it – with an unprecedented seriousness that is indistinguishable from the black excess of an extreme, posthuman comedy, that it becomes entirely consistent with "holocaust of freedom" of the Cthulhu cults. A world enthralled by Islam, even, or especially, in its animosity, is freed into the timeless nightmare of the Islamic Apocalypse, where unity finds its consummate condensation and critical perfection, simultaneously combusting into a pestilential redistribution of disorder and eternally unassimilable contagion.

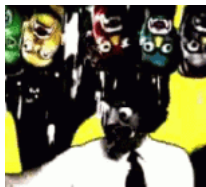
Encountering these intimations of diffuse shape without form or substance, strangers even to God, filtering unimpeded through curtains that closed for end of the world, there is every opportunity for bafflement and exultation, for slowly unfolding ethnographic enlightenment and for sudden, vertiginous unilluminated chasms of sacred horror. But most of all, at least, most consistently, there is relief from the suffocating pieties of our age – in all its dimensions peculiar delight that is only to be found in the midst of unexpected extravagances of utter incorrectness.

Read Negarestani, and pray ...

Edited by blinkandwheeze (Feb. 11, 2012 04:52:10)

Offline

#3 Feb. 10, 2012 23:32:58



tpaine

Offline

#4 Feb. 10, 2012 23:37:00



blinkandwheeze
deleted negarestani blog post from 06

In favor of Islamic Apocalypse: an overseas coup d'état against caliphs' militarism

The thrilling apogee of liberation: All endeavors of Western democracy and American liberalism in particular extricate the leering head of Islamic Apocalypse (Qiyamah) from the repressed heart of caliphate-restrained Islamic militarism instead of emancipating what rapidly grows as Umma, the oppressed crucible of Muslims.

It is more than 1250 years that what can be ambiguously defined as Islamic militarism has been forked to two contradictory but essentially entangled ones: one with a semi-organized and exposed military power, and a twisted obsession with the West and Western infidelity, an obsession whose occasional convergence upon the crusade from another side of monotheism; the other one is headless, without face, omnipresent, silent and enshrouded in the recesses of legitimated Islamic heresies where the reign of caliphs does not exist; it is motivated by a self-devastating zeal in immortalizing itself as the last religion opening to the glorious encounter with the all-consuming generosity of Qiyamah (Islamic Apocalypse) and its Desert. But since the outer surface of Islam and mainly governed by the caliphs-like Order whose seemingly corrupt and precarious existence is actually a protective layer for the fragile outer world, clandestine devotees of Qiyamah have to tear this obstacle and shield apart to submit the outside world in its self-immolating path towards Qiyamah. Not awake to notice this ramification of the Islamic militarism after hundreds of years mainly because of being in a distracting and grueling crusading exchange, the outer layer of Islamic militarism or the caliphs-like order of Islam, Western capitalism has blindly begun to topple, undermine and threaten the existing caliphate-dominated sphere whose role is protecting the outer world from an inner threat not the other way around. This caliphate-dominated sphere is populated by the Sunnis and other Islamic revivalists whose inclinations move in the direction of past, a vitalized, empowered, anti-infidel Islam but with an unspeakable fury of the Islamic Apocalypse. Once this protective layer is deteriorated, the legion of Qiyamah – restricted by caliphate order – will pour into the outer world and fulfill the apocalyptic task always repressed by the conservative but alert caliphs and Islamic revivalists working positively to hinder the Apocalypse on the one hand and acting retrogradely in the sense of Islamic acceleration toward the complete unfolding of itself as the Last Religion on the other.

If the Sunnite order has always been revivalist even from the dawn of Islam with a morbid fascination in blooming Islam not yet inflamed by the doctrine, Shia flourished the religions-ending scenario of Islam and its campaign in the Desert of Qiyamah alarmingly fast. With an extreme hatred mixed with a calculation towards the reign of caliphs, Shia soon spread a military network marked by secrecy, misuse, decentralization and lack of detectable formal structure.

speed and passion was and is still guaranteed by its fervent progress through the chain of Imams to the point that the last omnipresent yet absent Imam taken as the ever-fighting human counterpart of Qiyamah (the Islamic Apocalypse) itself. While the Sunnite brotherhood heads for the harmless past, exporting Islam and eradicating idolatry, Shia's strategic militarism leads everyone and everything – no matter if they have united with Islam, Infidels towards a future not built upon the past but the suspension of time where Qiyamah awaits on the growing chain of Imams. West has mistaken Shia Im fundamentalists or the Shia twins of caliphs; but Imams are the gradient of Islamic Qiyamah, they do not lead to each other, they merely pass and convey Qiyamah. Beguiled by conventional strains of monotheism, Western capitalism can only perceive Shia's enthusiasm for Qiyamah as a furiously evangel Kingdom comes but Shia Apocalypticism has been built upon secularism thus it lacks the romantic passion of evangelism; its cold and strategic nature perfect vehicle for submission to the Desert of Allah whose Being will never be revealed to man, a pure exteriority which extinguishes all traces of heroism. Looking at the decentralized and deeply meshed clandestine army of Jihad, the technocapitalist hegemony blinded by the localized anti-infidel spectacle suspected if these military activities really correspond to the Sunnite revivalist and molar caliphs' militarism or a fluid militarism of an entirely different kind behind the exotic surface of Islam. Misguided by its wrong impressions of Islam and the distracting spectacles, America and its allies struck hard at the caliphate crowds, regimes and everything connected with Islamic revivalism; they even ignored the suspiciously inept reactions and impotency of caliph War on Terror, and finally let the inner space of Islam pass and erupt through the caliphs' safeguard, a gate protected more than 1000 years vigilantly.

Bestowing western democracy upon Shia crowds in Iraq turned the ultimate western democracy into a democracy for reaching the Islamic Apocalyptic democracy prerequisite for Iraqi Shias joining their neighboring Shia country and blending within the strategic militarism of Islam; the liberation of the population from the oppression of a caliphs-like regime in Iraq was nothing but the first major step in liberating the Islamic Qiyamah, the ultimate desert ragtag armies of Muslims but by perfectly armed forces of the US and its allies.

Pour more Shias into the countries liberated by the West. More and faster before the Sunnite shield is entirely consumed and the Islam's true form of nature exposed, before we run out of our revivalist brethren.

Edited by blinkandwheeze (Feb. 10, 2012 23:47:43)

Offline

#5 Feb. 10, 2012 23:44:15



blinkandwheeze

excerpt from an unreleased collaboration with nick land

Nick Land: (Digression on Horror: If today belongs to terror, tomorrow and eternity belong to horror. When an apparent agency arrives at its zone of horror erupts, activating the phobic mechanisms of an entire organic lineage. In relation to this reaction the concept of horror might be dissociated on spectrum: from 'hot' meat- reflex revulsion condensed upon threatened boundaries, to 'cold' thanatonic affect fusing into the anorganic plane. Horror trigger recollections of zero-fusional ecstasies associated with body panic, catatonic fugues cut violently with accelerated heart-rate and other somatic signals. When a creature encounters the terminus of its own possibility it recoils in horror, but the entire horror genre – the horror industry – relies on does not simply recoil. This in part accounts for the pulp-genre convention that makes horror the demonic destination of lust, a sub-organic tropism to – compared to which any anthropomorphic 'libido' is a restriction. (Mother of Abominations!) It also suggests that the truth of horror is drawn from the especially from its antipathy to every aspect of local, specific, or familiar modes of organization. These features make of horror an avatar of the Outside

Nick Land: The difference between parasitism and symbiosis is very slippery, as you suggest. Merely contributing to stability can be construed as a coo function, whilst at the other pole the recent movie Parasite Eve anticipates a mitochondrial insurgency – triggered at a threshold of biomolecular science unmasks the 'symbiotic' mitochondria as strategic parasites. The trend of the Parasite Eve story is to dismantle apparent agencies into 'deep biopolitical' interphyletic collisions. The refrain 'I waited so long for you' slides from human lyricism into microbial megatragedy, spanning aeons yet dissociated on a diffuse distribution of bioparticles (and patently subverting the story's romantic resolution).

Despite genre differences, GAS seems to exhibit features of Parasite Eve. Both interconnect with Pest, or meltdown-plague, since they conceive strategy wave arising out of tactical multiplicities and their 'coincidences,' propagating as a hypermutative virus.

R. Negarestani: Militant tactical lines as intensity-probes need surfaces and dimensions to flow, conflict and run over each other – Follow their chemical surface integral, vector fields, surface modifications and 'flux = p/a' (where p is power and a is the representation of surface and dimensionality) – ... the of tactics is solidus in circulation or solidity through the slope process i.e. Pseudo-flux (See the conversation with Mehrdad Iravanian on Solidus in circulation surplus value: solidity) whose oversimplified mode is that we may call monolithism, rigidity, masculinity or the body of despot. Solidus in circulation passes through its metrons, slopes, dimensions, signifying processes and phantom surfaces, unfolding them through streams of fertilization and cultivar architectonic sphere ... or when the flux surges as the sedimentation processes (fluvial / alluvial) that is to say never-ending dynamism of consolidation means of the sediments in the flux – unsettled sediments – which are distributed all over the unbounded horizon of solidus in circulation and ground to survival of solidity in an over-cultivated circulation (sediment process as an ever-modernizing process of solidity). Once flowing sedimentation process – dynamic fertilizer and cultivator of solidity – arrives as disguised crisscrossing tides and flows, it genetically embodies (as of assemblages in Genesis) the (terrenus) of solidity or the lattice-works of the sediments (Lands, territories, frontiers, boundaries, terra firma, plain of alluvium, ...) on which the military tactical influxes / outfluxes are disseminated. What could be more efficiently bound to the circulatory hunger of solidity than a vein full of hot stream than the maneuvering lines investing ground with more slopes and complex fertilizing / irrigating architectures, than non-linear sedimentation and the (over-cultivating) emissions of fertilizer through the pseudo-fluxes of solidus in circulation (Dynamic sedimentation process is a post-industrial representation of phallo-erect materials – solids – to everything through the slope- flux, through the pseudo-flux of solidity)? However, there is a fatal whole panorama that also lies at the heart of Paranoia: all these frantic hungers for never-ending consolidations, filling-in / hollowing-out processes, full transportations, dynamic sediments and facing processes (white walling / black holing) or the 'republic state of solid and void' (as Plato's Cave: the con solid and void as the backbone economy of solidus in circulation) induce an excessive scarring process over the face of solidity ... scarring process (excess investments of solid and void) lies at the heart of paranoia, the face, the commonwealth of solid and void. 'Scarring process in excess' (auto- collapse of fibrosis) germinates molding infestations of solid and void, verminated depositions, desolated residua of slimed architectures and finally the fibroprol of rotting lands, tissues, faces, organs and membranes, lost their connective (regulative) tissues and economical nexuses to an epidemic openness (as when in the depths of biopolitics: the zero-genetic contagia of the interphyletic collisions) as an epidemic, the plague. Fibroproliferation or delirial scarring is automatically in the hunger for the new networks and consolidation processes of solid and void and facing processes (a plague from within and from without spreading septic, desolated and basically ill compositions of 'solid / void' in a zero-health manner. Fibroproliferation or delirial scarring is imminent to consolidation, sedimentation process, all healing processes through solidity (Scar is the horror of healing process.) and militant tactical lines; subverting through eradication) by activating the loathsome machinery of 'becoming corpse' or where solidity is not purged or introduced to Zero (S=0) but becomes necrotized by diabolic scarring (S/0), with the defunct dimensions and rotting compositions of solid and void, that is to say, it becomes an unground (un

mutations, pest technology, Druj's avatars (Mother of Abominations) and a black earth (the New Earth?). This fibroproliferative mess is the swarming terminal tactics from which (as you discussed) a miasmatic plague called strategy rises without genesis. Terminal tactics, terminal lines of multiplicities intensities are germinated on the corpse-of-solidus (necrotized solidity) where all attributes, ingredients and modifications of surfaces, metrons, the eco- and dimensionalities ($f = p/a$) have been messed up under the machinery of fibroproliferation. ... And solidus is overrun by the defacing worms. Corpse ungrounded by Anonymous until Now i.e. imperfectable mess – is a good meal for black intensities (terminal tactic). Jungle war, Parasite Eve, Terminal Strategy and Pest all infect with the horror of Anonymous Until Now or '...' without Genesis (Thing?). Nano-attack has been infested with such an anon unground; each nanite is a tank full of nuclear nihilism, a perforating machine for messing with dimensions instead of challenging them, conflicting or ... them. The nano-attack is the attack of imperceptible; to become imperceptible is to commence a nano-attack. In the wake of such a war (imperceptible of imperceptible?) how do you see our classic discourses over peace, terror, solidity, masculinity, even nomad war-machines and the New Earth (Deleuz

R. Negarestani: (from the conversation with Nick Land ... on meltdown, Chernobyl and sarcophagus: "Metallurgical Transmutation of Plants into Iron

"An ancient ruin rises up to reinvent destruction." (Tunnel, W.H. Gass) Paranoid cultures and their artifacts always leave security leaks; they breed more solids than everyone; neither all these augment nor purge the solidus and ground but leave them as the corpses necrotized by heavy scarring (fibro mess) or the chaotic investments of solid and void, entangling to anonymous compositions: ... hole ... solid ... hole ... solid ... solid ... hole ... hole ... hole ... Ground is left as the corpse-of-solidus (a cryptogenic intensity), ready to be proliferated, to be putrefied and engineered as mess. Putrefaction is the val transmutation. Although the sarcophagus (as in Chernobyl or an ancient death-raum) seems to be an architecture of entombment and surface modification for dimensioning, localizing and restricting horror (and transforming it to terror), but its fatal architecture is the architecture of excavation and exhumation summons the exhuming forces to itself, messing up surfaces and necrophilia, a snuffed architecture for necrophilic engineers, bringing a terminal contact cryptogenic between 'arrival and emergence' (your suggested one), ascent and descent so the architecture of collapse into Anonymous-until-Now. Sarco the architectonic energy (of solidus) of liveware to an ex-architectural dump: laying waste, rotting erect, oozing pores. "Great holes secretly are digged pores ought to suffice, and things have learnt to walk that ought to crawl" (Howard Philip Lovecraft)

R. Negarestani: Referring to your argument about a crashed car; what do you think about the architectural aspects of a crash and particularly a car crash

Mehrdad Iravanian: Crash is a final stage of producing chain. The realization of exaggerated components and departments. Somehow, it seems the crash error or contradictory to the established aim; since it cannot fulfil the primary program but the object is capable of reprogramming according to the new not an automobile (as soon as it stops running) but rather a composition of elements. We are usually reprogramming the buildings.... A crashed car is a rehabilitation; it means a program after an actual event. The architectural analysis of the car totally depends on the type of crash and consequently the that comes out of the crash.

When I am pointing to the crash as an entity, I compare the matter with the relativity theory and the subject of an observational entity which is based on of two or more point-objects at a particular instance of time. Somehow, these definitions remind me of the effective and necessary elements for happen a crash; that is time, space, points, line, and surfaces collide in a very particular and exclusive manner which (by present dimension of analytical ability and untraceable) contributes a unique behaviour each single time to a crash object's elements. After a crash many dynamic elements appear that won't known linear movement; so many parts broken and live in a suspense situation that can move naturally by means of turbulence. So the crash is not the movement but could be the beginning of different types of none linear operands.

An automobile cannot impose any location prior to that moment. It loses its linear movement. As soon as it stops, it's not more than a crash machine: a composition that can simulate a building, a hole, a cave, an anchor object.

Offline

#6 Feb. 10, 2012 23:57:18



blinkandwheeze

negarestani in conversation with iranian architect mehrdad iravanian, a little of which is in the previous excerpt

From my conversation with Mehrdad Iravanian, Iranian architect, winner of international stone architecture, Italy-2002, together with Mario Botta. This is originally in English. I've skipped my long questions and responses (one of which is Pestis Solidus article at Maraka Project) in the following text. The 'landscaping automobile, human system, prosthesis and crash.'

Toward the Fatal Composition

By Mehrdad Iravanian

The Moulds dominate the history of architecture. Artificial solids have become more important than the space they create. This hegemony of mould is the result of our visual ability and literacy (actual disability and illiteracy). The environment lives in the invisible side of NEGATRIUM.

1. AUTOMOBILE

Automobile is a building with an instable volume of negatrium. It always captures (when acting functionally) new locations, occupying new immediacy. more than transparency. It is a devouring creature consuming space without trace: a matter of memory of location; an anti historical attitude. An automobile sense of invisible entity that is very difficult to follow. it is a building; similar to caves that reminds me of the silence of a crashed car. A halted phenomenon new form by concentration or deformation of an original cliché form, which may be called, altered.

Automobiles are the magnetite volumes; last of a group loyal to Cartesian coordination attached to a determined surface for following an objective: a kind of random movement, in other word a limited autonomy presented by environment as an affordable media. They are relevant to surface but ironically they create a stable situation but rather a repulsive one; so an automobile becomes volatile matter for immediacy.

The so-called force dynamic border is the actual property of an automobile. The whole existence of automobile is mobility; other than that it is a mere alienated building with minimum of border with despotic surface. When dynamic border forced to be a statical one under none of the discussed conditions objectivity of an automobile gains a new dimension more or less statical or rather obstacle one; then what is an automobile, when it is not there; and if it

forceful bad chemistry of different materials trying to create an image of peaceful coexistence. Add to this, live pulse of human system which always is a cold metallic surface in quest of animal imitated substitute: leather, a semi-matrix for adaptation to environment. There are always a mediator between man and machine: the part.

When act of touching happens the unity of matter will start; the coexistence of physics, one concave, the other convex (considering the complexity of the pattern). Concavity is the nature of machine; an incompleteness of dimension; always extendable by means of vomiting or devouring a capacity totally from its physic. Human, the key, gas, liquid, air are parts of convex of context. Human is a part of the contextual composition; the bad chemistry between position and liveware. A moment later the separation begins that ends up to objectivity of one: the movement of concave, the release of convex.

2. What is the most similar building to Automobile?

A vast parking lot, the land of minimum connection; fills with mere compositions. Neighbourhoods is not an appropriate term for such arrangement; the of neighbouring. The volatile dead machine loses its place and disappear; soon it replaces with another object. In a short period of time many factors change: size, shining capacity, elements of reflection, voice tone, when they gain their objectivity and after that lose their Raum. More or less a parking lot reminds time-accelerated city with rapid changing obstacle-moulds (a full scale intolerable prostheses -a palinode to last pieces); a stronghold that relay on volatile automobiles can't produce images of a building since they edited to be mobile and when they stop and lose their function it seems they are unwanted-objects appropriate for dwelling. They are fine elements for wasteland; the replica of stability in an accelerated dimension.

3. AUTOMOBILE AND PROSTHESIS

I would say automobile is a primitive prosthesis with regard to its relevancy to a tensile, aged, handcrafted surface, on which it rolls on - limitation of flow for rapid dislocation and loss of its property as soon as it stops. I rather consider boats a mere sophisticated media. They are always at slant (slope) stable slide on a surface). The crystal groundless under it has a opulent inter-dimensional identity. Penetrative volumes with a complex velocity. There is no stop of movement. The boat can penetrate two media in one time (water and air). We experience the same thing when we stop the car at a gas station to fill it.

The car dies, the inter-course starts. In one moment there is a liquid connection between Stage set and dead composition.

We can't experience new space with our limited sense of infiltration. This is one of those underground movements that hide from daily obvious experience.

But a search for a real plug-in definition actually happens in driving cinema.

Driving cinema IS more or less like parking lots, but with a linkage of common information between members. So the definition is close to a city, it's not in time but rather information:

The automobile dies. The voice plugs in: information for decoding the picture. Then what kind of prosthesis the automobile is? When it is static and moving and lots of movement happening in front of screen and the user is linked with a cable and having the same experience at the same time as the others.

4. AUTOMOBILE, CRASH AND HUMAN: How do you consider the architectural sphere of a human system in a car crash?

I think I have been pushed to the 'without organ' manifestation of a final episode. What actually happening is two parallel volumes move inside the system and surfacing each other; for ground and background, even though different systems moving toward final composition (fatal composition). All before turning to a drastic change: the systolic and diastolic forces at the same time of crash changing the relation between two moulds and final shape negative situation reminds me an oriental sculptor who carves his sculpture inside sculpture (maybe several of them); the autonomy of form inside form inside form how untouchable. For visual realization, there is a craving for destruction: step by step. Each step a crash: loss of total primary form, achieving the renewal again and again. Finally the product is memory and segment. The segment is still the perfect form even if it is assembled or carved out of surrounding, is an identical matter. Are we going toward breaking the other shells and touching the inner system?

CRASH: FIRST EPISODE: THE VOLUME

The matter of disposition of volume. What we call natural relations or positions are subjected to change. A crash is new relationships of mould's surface negative experiences sudden closure, seismic movement; a type of shock of uncertainty that prevents accuracy, silence, and statical calculation. Moment disposition can be measured: volume inside volume inside volume.

THE CAR, THE HUMAN, THE LANDSCAPE

CRASH: SECOND EPISODE: THE COLOUR

The primary tasks of colour in crash is negation of system borders, even if the volume reminds as Programmed The representative of container shape in a very expressionistic manner, creating flattened volume, a very geometric polygon or island: sum of whole, the oil, the gas, the blood. Black-st

There is some sign of dwelling after crash: the relation we are trying to establish as outside / inside, and distinction between memory and present.

5. CRASH

Crash is a final stage of producing chain. The realization of exaggerated components and departments. Somehow, it seems the crash product is an error contradictory to the established aim since it can't fulfil the primary program but the object is capable of reprogramming according to the new status. If automobile (as soon as it stops running) but rather a composition of elements. We usually reprogramming the buildings A crashed car is under the time rehabilitation ; it means a program after an actual event. The architectural analysis of the car totally depends on the type of crash and consequently the product that comes out of the crash.

When I am pointing to the crash as an entity, I compare the matter with the relativity theory and the subject of an observational entity which is based on two or more point-objects at a particular instance of time. Somehow these definitions remind me of the effective and necessary elements for happening crash; that is time, space, points, line, and surfaces collide in a very particular and exclusive manner which (by present dimension of analytical ability and untraceable) contributes a unique behaviour each single time to a crash object's elements. After a crash many dynamic elements appear that won't known linear movement; so many parts broken and live in a suspense situation that can move naturally by means of turbulence. So the crash is not the movement but could be the beginning of different types of non linear operations (operandum).

An automobile can't impose any location prior to that moment. It loses its linear movement. As soon as it stops, it's not more than a crash machine: a new composition that can simulate a building, a hole, a cave, an anchor object.

Offline

#7 Feb. 11, 2012 00:33:36



blinkandwheeze

this is available [here](#) but i thought i'd post it because the notes link a lot of texts

Remarks on Asiatic Peace - no.1

by Basilisk

I abuse myself, these fatal allergies I have ... I cannot yield; the toleration is also inane. My friends ask me, "Why are you so sick toward God?" ... I answer, "I stay clean when god loves everything sickly?" ... I feel peace with no sense of conflict, my rummage for mess is not a search to authenticate something or something else ... it is an inexorable search, an Asiatic one ... I cannot care ... a peace in which I become blurred and what remains is corpseflow (A. W. viscous and baseless, always seething, synthesizing with GAS through the necrophilic bubbles whose bodies are enclosed to burst in silent orgasms later Sticking into one's body, corpseflow removes the skin, extracts the sun-baked bones and flushes the rest into the anonymous flows evaporating at once : return into cosmic cycles except as inter-dimensional filth, system and security leakage or the autophagic cycles of the surplus (Ouroboros), surplus of solar radiations, surplus of pest. ... the extracted bones and the rest of the dry articulations are strategically collected before the panoptic eyes of paranoid States to be exploited as the architectonic fabrics for simulating Death through the discourses of solidity, they are buried, cremated, distilled, and turned however, these dry detritus are not only the pets and the beloved ones of the State, solidity, osseology and architectonic power but also the soiled carnal necrophilic engineers (1): ploughed by bare hands, wetted by convulsive breaths, irrigated by vaginal mucus, saliva and semen ... filth engineering of necrotic dry articulations are pulverized, working as a strange attractor for fluids and wetness: filth-flow ... This is a strategic contamination (schizotactic) at the threshold of paranoia.

It is odd, everywhere collapses into darkness.

When it comes to darkness, we must think strategically.

... Peace is the absolute peace of decay; it is the pathetic essence of human life and intellection that one becomes fool enough to believe in peace as a rest, expect truce, comfort and quietude in peace is the dominant idiocy of human being who has been blinded by looting-hunger, parsimony, domestication, survival economy and subsistence. What Man describes as peace is a presupposition to stealth terror, pimping and institutionalization. Peace is about peace and decay ... for me, peace is sleeping with the divine in an exhumed grave: with the Mutant Dead God (2). I am surrendering myself to peace and its viscera and an exposure to the diffusing exultations ... drugged by mess.

Once peace begins to radiate, the lines of disturbance are wormed down not to cease to live but convoluting into vermiculate infestations (mephitic swarms, mire, corpseflow, meat goo) of inter-dimensionality or where everything becomes open and permeates through the other, following the inevitable softening proliferation mechanisms of peace. ... infested by peace, openness is not only the anthropomorphic idea of being open but also being opened by the pandemic of openness (whereness), the laceration. Then, what are the technologies of terminal softening and fluidification of peace which lead everything into the other (openness) inevitably and at last evaporating into the gaseous spirit of peace (4)? - meltdown, rotting erect, molding into slime and goo, paralyzation by the plague, fibroproliferation (excessive scarring), "differentiating core and surface conjunctive discourse on the one hand and e-nerva by cracking and evaporating all references (the avatars of pseudo-flux: referre or what it carries) and the economical nexuses on the other (evaporation encrypting mechanism)" (5), ... and eventually thawing to evaporative flows. Peace is becoming packthrough the molding process.

All dimensional and solid properties of space sicken in the inevitable openness of peace; this is why one should expect the spatial reasonings (movement exchange, formation, genesis, fluvial and laminar flows, deposition, ..., modification, appropriation, addressing and cognitive maps) transmute to the space with rotting solid (mutation, becoming pack, the grim silence of the last word and the hubbub of the matter at the indubitable cold) ... "the night junk" (Kenji Siratori, Blood Electric) ... and at the end, everything evaporates. Philosophy always tries to immerse the 'Asiatic peace' into the oversilence of death or slyly uniting it with the pseudo-Asiatic (but heavy occidental) paradise of 'loss of will' (another modernized and twisted version of Christian conceal and repress the strategyspirit of 'Asiatic peace' on the one hand and secure itself through the defense / offence camouflages on the other ... never strategy melts away all camouflages (this is the mercury law of Strategy.) ... strategy releases camouflages as the undercover agents one comically manipulates strategy, itself ... never knows any plan to alter a strategy, any neutralization process or dealing with strategy even a slight touch fertilizes the epidemic strategy, fertilizes the mess to multiply, to swarm, more mess, more strategies, more mutations (the gaseous law of strategy). Asiatic peace as a strategy do with conflict (what is considered as its terror) ... it decomposes conflict ... but, it is infective (epidemic and contagious), it is a pest by essence, contaminates everything it probes ... this is really such an appalling Thing that not only the accident but the entire anthropomorphic race finds as the 'Unthinned H genesis' (6) ... absolutely cryptogenic ... it should be called 'Desire to evaporate', GAS. Peace does not simulate or represent death as a tactical line trying the Will and its properties ... and it is not death or its extension ... it is messing with death and messing with will (Mess me up: Will-mess) ... a sticky sub with death and generating mess; pouring necrophilistic juices over death, then, gasifying them all ... death is rendered vowelless and totally damaged in evaginated bodi(es) of femininity ... or when even death becomes a woman ... earth calls ... mother earth calls.

Western critico-paranoid agents have only two presupposed cognitive maps for 'Asiatic peace': one, Loss of Will as their own 'domesticated Shangri-la' then Revenge as a fermenting cloud rising from the entrails of Asia, taking flight on the sky of the western lands to corrupt them. Ramón y Cajal's For Offense, secret Revenge (7) (A secreto agravio, secreto venganza), Thomas Mann's Death in Venice and among contemporary writers Istvan Csicsery-Futurist Flou or the revenge of the future (8), all are bound to this ruthlessly colonial (and utterly pathetic) but disguising philosophy: "for a secret off revenge." ... Laura Otis in her work Membranes (9), in spite of its academic prose, uncovers the revenge formula with an insightful tenacity, showing how of revenge (for a secret offense, secret revenge) entangles deeply with the Asiatic horror that colonialism and its paranoid agents find on their own ground (revenge formula) rigid dimension, the colonialist almost behaves in a chauvinistic way, capturing all interactions and communications of the Outsider through his own self-inspection into the remorseless formula of revenge / avenge, then, seeking to purge all avenging / revenging agents (outsider) with degree of remorselessness that one should establish to protect himself from the revenge of the other. As the continuum of this over-simplifying and investigation of the colonialism into revenge, there is also another pitiless yet maneuvering and deceptive manipulation of this formula; instead of a desecration, the critico-paranoid agent ascribes this formula to all participations, engagements and interactions to not only give himself a relief over the complex multiplicity of the things and events (including the Asiatic horror) which are out of his grasp and expectations, but also reduces all multiplying (the openness of pest) interactions of Asia with the West as gas-warfare or strategy to the molar conflictual tactical lines. What they can notice is only the Asia and its sister, Africa, both lack (communication, interaction, etc.) on a presupposed critico-paranoid plane, they behave according to the revenge formula of Istvan Csicsery-Ronay, the doctrine of lack and revenge formula swells into a cosmic scale and not Asia; but it is a representation of applying the old recipe to Asia itself at a more disguised and intense level. ... However, Asiatic peace and African jungle fever work with the mutating strategies of pest-warfare, openness (being open and lacerated opened) or affirmance whose contamination is base-communication and base-participation. I wonder how effectively, they embed the revenge formula to Buddhism (what has attracted their appetite as a reformed version of Christianity). Maybe as skilful as the medical manifesto looks like a science fiction short story (For a secret offense, secret revenge) and a fully SF essay (not as it claims what it is) as a medical report (Futuristic Flou or the revenge of the future). If I am finishing the discussion on revenge formula here, it is because even discussing the dimension burns me as a boiling enema ... leaves me in a condition as if I cannot stop vomiting from my nostrils.

Peace or the green silence: Plunged into inter-dimensionality of peace, the grids and dimensions are n-plexed, at the same time, marred and become imtransmuting to the recombinant lines (as in interspecies transfer of gene by vectors ... openness) whose all activities are replaced by mutation since in properties, localities, inclinations, maps, positions, economical transportations and 'surface / core' discourses collapse on each other; they are enervated incapacitated to carry and bear anything solid, circumpolar and metronic (10) even a single reference... Once all nervous systems of dimensional mover form implode; the ultimate nightmare of snuffed solidity arrives from everywhere: Mutation (or the proliferation without reference) (11). In peace, the of disturbance, annihilationism and violence are not effaced, even they are not forced to stop or rest in someway; they are bent and deflected to each other run over each other, to infiltrate each other and become the recombinant lines of peace whose dynamism is replaced by mutation. In peace, the lines of noise are not suffocated; they are packed and transmuted to the vermiculate lumps rotting to the core; noise becomes a pro-fane silence, the 'droning' swarms or the jungle noise droning without end: the green silence. Consolidated consistency is something irrelevant to this silence (but contingent as a since it is reliant on an inner integrity or concrescence (as in A. N. Whitehead's Concretions process (12)) which has an ultra-architectonic essence, original consolidated (ing) wholeness between a 'surface' and an 'applicable system to that surface' on the one hand, and an affordance (13) (J. J. Gibson) or a subappropriating behavior among the constituents of both the surface and the applied system on the other; in this way, everything is kept in a degree of on a total unity, totality or a homogenous uniformity as it is usually considered but an architected sphere capacitated for accommodating, dwelling, living for everything (raum), a despotic but disguised and sophisticated survival economy, assembled through numerous techniques of appropriation and don consolidation and methexis (economical participation), subsistence and a supersurvival economy (not a mere survival but subsistence overload or when subsistence eradicates everything but the anorexic hunger of a mega-survival, namely, subsistence overload.) Consolidated consistency is knitted on the dimensions, appropriated dynamisms, static nobilities, polarities, ground and solidity ... or all those architectonic lines which implode under the epidemic peace inevitably, all those which are infected by becoming pack, all those which are virally replaced by Mutation. In openness, consistency is the supers the nonhuman noise ... the profane silence. Filth-flow of total openness (epidemic open) is imminent to all consistencies.

... Peace: where surfaces mutate to each other; affordance (the thermo-economy of consistency and Survival Economy) transmutes to venereal alliance and the symbiotic correlations; subverting thermo-economical relationships, referential integrities, representing / signifying bonds, filiations, tendencies and exchanges with Possession (i.e. base-communication) (14)

In peace the destructive lines of melee are kept totally open to each other: thousands of war beasts, hungry and rabid, but not alive, more accurately, non functional, not domesticated but drained of utility, cold-melted and moldering over each other (silent gangrene), permeating through each other to be a pack -- contagious and shadowing -- an anonymous cloud raining venom, smearing the gulfs of Antarctica. Boiling as a rotting goo, mutilating the lines becoming polluting agent, becoming jungle, becoming mutant, becoming infective strategy, becoming anonymous to all eternity; this is the ultimate trait war beasts ... in peace ... You can find such strategies in Asia.

... Asphyxiated by Asiatic peace ... Once existence is exposed to Asiatic peace, it sinks, shivers in nausea, vomits itself, becomes wet, evaporates and collapses 'Anonymous-until-Now' ... the sacred mutilation.

To 'mutant dead god': "Help me the little freeze."

Notes:

(1) On necrophilia, see: [Pestis Solidus](#) and [Through the anonymous histories of corpse and the History of Death](#)

(2) On Mutant Dead God: see [A Good Meal](#)

(3) On being open and opened, see: [A Good Meal](#) and [Cata](#)

(4) On the terminal softening processes, see: [Decay](#)

(5) From Negarestani, R., GAS: A Project on Anonymous Materials (The Necronomicon of Deleuze), unpublished:

"Inter-dimensionality does not manifest in anomalous tunnels and holes which are connective (as in gap junction or nexus) rather than inter-dimension contaminated and laid open solidus, an inter-dimensional, inter-phyletic wreckage that renders all metronic spaces simultaneously redundant and defu off all economical flux-gates of pseudo-flux (based on the economical openness and not closure). Inter-dimensionality is the anonymous topography of C unground, the corpse of solidus whose evaporation is imminent: a ()hole with an evaporative W. GAS is a surface consuming plague, releasing non-rec excrement in the form of plastic spirit. Isn't spirit the question of GAS, the incognitum hactenus (Anonymous- until-Now) and Unground?"

(6) On the (un)Thing without genesis, see: [Cata](#)

(7) See Cajal, S. R., Vacation Stories: Five Science Fiction Tales, trans. Laura Otis, University of Illinois Press, 2001

(8) See Csicsery-Ronay Jr, Istvan, Futuristic Flu or The Revenge of the Future in Fiction 2000: Cyberpunk and the Future of Narrative, ed. by George Tom Shippey, Athens and London: University of Georgia Press, 1992

(9) See Otis, Laura, Membranes: Metaphors of Invasion in Nineteenth-Century Literature, Science, and Politics, The Johns Hopkins University Press,

(10) On Metron, see: [Pestis Solidus](#), especially endnote 3

(11) On Mutation, see: [Cata](#), [Blood Electric: A Review on Blood Electric by Kenji Siratori](#)

(12) The rationalist and neo-idealist readings of Nietzsche and Deleuze have tremendous talents to hide a huge amount of theological, militant, domestic thermo-economical prescripts in themselves; coalescing Deleuzian Becoming (becoming vampire, becoming pack, becoming woman and imperceptible) Whitehead's concretions process. Although one flipping through Deleuze writings (Mille plateaux and Le Pli in particular) may assume this exploitive i sinking into the heart of Deleuzian epidemic of Becoming, it's impossible to be deaf to the ecstatic screams of concretions process being torn to shreds (l Concretions process is a hegemonic 'all together', spreading all along the economy of subsistence and solidity, Genesis and its con-solidation, affordance Economy. When solidity enters the non-rigid state of itself or 'solidus in circulation' (diagenesis, laminar flows, fluvial / alluvial processes, sedimentation metronic fluxes, Aristotelian mega-circulations and the economy of pseudo-flux) the molar / rigid / static state of solidity which is the most naïve state o circulation and solidity is reconfigured and replaced by a non-rigid and fully dynamic state of pseudo-flux as in the form sedimentation process and flu flows (slope processes). The pseudo-flux of solidus is solidity with minimum form, monolithic contents and concentrative tendency. These minimum ten fact, the ultimate tendencies of solidus in circulation and solidity (subsistence, originating solid, running as solid), appearing as the concretions process processes of the same kind - all stealth, disguised, dynamic, autonomous and utterly loyal to solidity and its ultimate thirst for subsistence and survival 'pseudo-flux', see: [Pestis Solidus](#)

Economy of subsistence is a necessity for solidus in circulation and its desire to remain so (deserted solid), even by means of transformation of solid into injecting dynamism to solidity and sacrificing rigidity. To this extent, concretions process is an economic program for solidus in circulation and solidity solidation par excellence; a process to maintain the consistency of solidity through the flux. The concretions process is a dynamic methexis (platonic participation) among all constituents, parts and elements; however, it does not force them to function in someway or another (bipolar tendencies) but c run and originate (originating as running) according to the consistent and affordance-based (economical) participation of all parts (methexis) which as consolidates an economic network of surviving, of dwelling and subsistence for each part and element through an economical dynamism and genesis w mistaken for Deleuzian Becoming.

On the other hand, concrescent process joins Genesis and the Christian doctrine of Genesis Day that is a genesis or a laminar morphosis through solidity of architecture, consolidation and consistency: everything SHOULD participate to originate through Genesis Project (genesis: gignesthai: be born or to SURVIVE ... it is the only way of survival, as survival is nothing but the subsistence of solidity and originating through ground-based Genesis ... it is the Law of Concrescence and Genesis ... it's the vital guarantee of concrescent process coming from the participation of all parts (creating a sphere of d or an all together in and through which everything should participate for living. Genesis Day needs concrescent process as a mode of dynamic consolidation architecting while running and transporting everything in an architectural all together (methexis) that is to say, investing solids through the dynamic process to maintain its survival forever, engineering solids while running. Concrescent process is both a dynamic and a durable participation that secures the subsistence economy through con-solidation, neatly connecting everything to each other in a dynamic sphere to originate, carrying and transcending Genesis to eternity (originating process), cultivating solidity and circulating the con-solidation of Genesis through the originating process. Concrescent process is running : consistency of Genesis, of solidity and Solidus in Circulation, and the economy of pseudo-flux. This is why, there is an extreme affinity between concrescence and the Christian doctrine of Eternal Progression or Deification (apotheosis); deification is Becoming Son (Christ) and according to Cyril of Alexandria, "Venerable Sons by participation (methexis)", by eternal concrescent, by carrying the architectonic forces of solidity, by transcending little sons to the Son, by ever progressing, by originating through Genesis and its con-solidation, by survival through Solidity, by flowing but having only one position - a frugal origin of rest of concrescent process, by live-ing that is nothing but the subsistence and the surviving machinery of solidus in circulation or solidity, by streaming of pseudo-flux, by running and running through the never-ending circulations of solidity and the con-solidation processes.

(13) On affordance, see: [Cata-](#), especially endnote 3

(14) On possession, see: [Acephalous Mouth](#)

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Offline

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blinkandwheeze

Iranian account of Gog-Magog Axis
By RN

Recorded History. Masonry in Iran began its activities in the mid 1850s-early 1860s with the formation of an unaffiliated, unofficial lodge of Faramooshi. This puzzling word means 'The House of Oblivion' (this Persian term coined for Masonry in the late 18th century India). It was founded by Mirza Malkom al-Dawla, an enigmatic reformist with secret connections with Russia and Britain. At the first steps, Faramooshi Khaneh tried to attract the most influential figures especially Qajar princes.

Later, the lodge was re-established as the Lodge of Biedaari by one of Malkom Khan's disciples, and played an important role in (especially against) the Constitutional Revolution in 1907 as well as the economic / military / cultural poverty of Qajar dynasty (there are many documents that the British regarded the Masonic link to the Qajar princes as potentially useful if it ever proved necessary to use them as a means of pressure on the Persian reform government).

According to documents: "it is no exaggeration to speak of a Masonic network, linked to the French Grand Orient, having come into being among Persians in Europe during the second half of the 19th century; the Masonic lodges provided a venue where they could congregate with European statesmen as well as other. A second ambassadorial initiation into the lodge Sinceare Amitie, took place on 28 February 1860. Those initiated on this occasion were the ambassador Al Khan (later ambassador in Istanbul), Mirza Sadeq Auqa, and Nazar Auqa (later himself to become ambassador to France). The initiation of Mirza Al two years earlier was recalled, and his devotion to Freemasonry praised as inspiring his contribution to the regeneration Persia was allegedly undergoing impregnating itself with the spirit and genius of France" (Bulletin du Grand Orient de France 15, 6850 (=1860), pp. 396-97). From this statement can be concluded that the motive underlying the French propagation of Freemasonry among Persian diplomats was not so much political as cultural, an expression of a megalomaniacal mission civilisatrice that was proclaimed by both imperial and republican France. (Le Monde maçonnique 15, 1873, pp. 174-81)"

However, I should add the first Masonry Lodge in Iran was not connected to any European lodges ... it was totally unaffiliated; even it had its own rank and accused Malkom Khan of subverting Islam and Shia, and characterized the Lodge for its dark secrecy, he explained, this was precisely because prudence (ketman) is a well-established principle of Shia religion in Islam, and the goal of masonry was nothing other than establishing fraternity among the believers of Shia).

During Pahlavi dynasty, however, the Lodge was transformed to Homayuni Lodge received direct orders from Shah and Pahlavi family. Esmail Aien-Azar's documented book (in three volumes) discusses how the Lodge played one of the main roles against Mohammad Mosaddegh's government. (Iran's prime minister canceled all oil contracts with Britain and nationalized oil production).

There are so many details and documents around Masonic movements in Iran, especially after the publication of Aien's controversial work entitled 'Faramooshi Khaneh and Freemasonry in Iran'. Apart from historic documents on Masonic secret missions in Iran, and how they strengthen the rise of some of the problematic sects in Shia religion (after the revolution, this was the main reason that the Islamic government chased down, banished and imprisoned Mullahs to undermine the foundations of Shia in Iran, there is also another approach to Masonic conspiracies in Iran especially discussed by Shia Islamists and Shia interpretations of Quran and Hadith; in Surah Al-Naml (The Ant), the lineaments of Masonic Fraternity correspond with the secret missions of the Twelve of Nine (Brethren of the Craft?) whose murders, conspiracies and perjuries destroyed the once rich and prosperous city of Tahmud. In Hadith the Masonic characteristics correspond with Dajjal who disguises as the Christ and the righteous ones, and Gog-Magog conspiracies for spreading darkness and annihilation of humanity.

* * *

Apocalyptic bonds between Masonic conspiracies,
The Brotherhood of Nine and Gog-Magog conspiracy of the Apocalypse:

Tes'a -- Noh -- Nine

The Brotherhood of Nine as narrated in Al-Naml was actually secret groups consisting of 9 members. Also, Masonic rituals are commonly performed by Knights who use nine roses, nine lights, and nine knocks in the ritual. The number 9 is possibly the most insistent number in Islam, recurrently ciphered as bonding the critical figures and events to each other. The Arabic letter Tain or (Ta) is the 16th character in Arabic alphabet but in Abjad system (1), letter with numerical value equal to 9. Ta is also among the Horoof-e (letters) Muqattaat which are used as the opening verses of 29 chapters in Quran. Abjad system, 9 is the highest number which is also the numerical value of Ta. There are many numerological discussions around Ta and 9 among which to:

Actually 4 chapters of Quran start with letter Ta and in each of these chapters the first person introduced is Musa (Moses); In Al-Naml (the Sura which the story of the Brotherhood of Nine):

"Now put your hand into your bosom and it will come forth white without stain (or harm): (these are) among the NINE Signs (you will take) to Pharaoh people: for they are a people rebellious in transgression." (Quran: Al-Naml, chapter 27)

: Nine (= Ta) signs were given to Moses for taking to Pharaoh. Also, the first occurrence of the letter Ta as a Muqattaat Letter is in Chapter 20. Looking the first mention of Musa is in verse 9 (=Ta). Where did Musa go in pursuit of the fire in Chapter 20? The sacred valley of Tuwa: Ta + Hamza (A Letter for Musa).

Al-Naml or Chapter 27 (2+7 = 9)

Creation according to Quran has 9 signs and 9 stages.

- 1 Wet earth
- 2 Drop
- 3 Clot
- 4 Lump
- 5 Bones
- 6 Flesh
- 7 Another Creation
- 8 Death
- 9 Resurrection

As you see, 9 (= Ta) is the resurrection or the sign of Qiyamah (Ghiamat or universal awakening) or Islamic Apocalypse.

Mohammad has the numerical value of 92 (92 according to Abjad is Ta + Be or the word Teb meaning CURE for human illnesses. Also other names for suggested in Quran start with the letter Ta (= 9).

And only 99 names of Allah have been revealed to Man.

Other cool aspects of 9 (according to Gematria and Mayan Tzolkin matrix): for investigating 9 as the key number see 'END TIMES Alphanumerics' (highly recommended) at http://hometown.aol.com/codeufo/endtimes_1.html (check other pages as well).

* * *

Gog and Magog Axis

The story of Gog and Magog (or Yajooj and Majooj according to Quran) in Quran:

(18:93) When he reached the valley between two palisades, he found people whose language was barely understandable.

(18:94) They said, "O Zul-Qarnain, Gog and Magog (Yajooj and Majooj) are corruptors of the earth. Can we pay you to create a barrier between us and them?"

(18:95) He said, "My Lord has given me great bounties. If you cooperate with me, I will build a dam between you and them."

(18:96) "Bring to me masses of iron." Once he filled the gap between the two palisades, he said, "Blow." Once it was red hot, he said, "Help me pour it over them."

(18:97) Thus, they could not climb it, nor could they bore holes in it.

(18:98) He said, "This is mercy from my Lord. When the prophecy of my Lord comes to pass, He will cause the dam to crumble. The prophecy of my Lord."

(18:99) At that time, we will let them invade with one another, then the horn will be blown, and we will summon them all together.

(Note: Zul-Qarnain; most of Islamic interpretation consider Zul-Qarnain as Cyrus, the Persian King, founder of Achaemenid dynasty.)

Following Hadith, Islamists frequently connect Gog-Magog to Dajjal and The Brotherhood of Nine who will join the Apocalypse for eradicating human Earth. In Islamic Conspiracy, Gog and Magog are supported by Masonic movements.

Ibn Khatir in his work Al-Bidayah wa'l-Nihayah (The Beginning and the End) writes:

"Gog and Magog are two groups of Turks, descended from Yafith (Japheth), the father of the Turks, one of the sons of Noah. At the time of Abraham, him, there was a king called Dhu'l-Qarnayn. He performed Tawaf around the Ka'bah with Abraham, peace be on him, when he first built it; he believed him. Dhu'l-Qarnayn was a good man and a great king; Allah gave him great power and he ruled the east and west. He held sway over all kings and countries; he travelled far and wide in both east and west. He travelled eastwards until he reached a pass between two mountains, through which people were coming and going, but they did not understand anything, because they were so isolated; they were Gog and Magog. They were spreading corruption through the earth, and harming the people; they sought help from Dhu'l-Qarnayn. They asked him to build a barrier between them and Gog and Magog. He asked them to help him to build it, so he built a barrier by mixing iron, copper and tar."

Thus Dhu'l-Qarnayn restrained Gog and Magog behind the barrier. They tried to penetrate the barrier, or to climb over it, but to no avail. They could not because the barrier is so huge and smooth. They began to dig and they have been digging for centuries; they will continue to do so until the time when it is that they come out. At that time the barrier will collapse, and Gog and Magog will rush out in all directions, spreading corruption, uprooting plants, killing people. When Jesus, peace be on him, prays against them, Allah will send a kind of worm which will kill them."

(Note: The Worm(s) as a Savior is one of the signs of Qiyamah (or Islamic Apocalypse); compare it with the Nemats (the huge Gluttonous worms at the Moloch / Molekh / Malec; or the worms / nemats germinated on Zahak's shoulders)

In prophecies of Ezekiel (chapters 38-39) Gog is addressed as the prince of Rosh (Russia), rising from the north with the support of many nations and the mountains of Israel, spreading out "like a cloud that covers the land".

In later interpretations Gog and Magog are considered as Khazar Jews. Ibn Khatir also, writes: Yajooj and Majooj (Gog and Magog) are the people who inhabited the area between the Black Sea and the Caspian Sea: the Khazar Kingdom.

(Also according to Islamic Encyclopedia: "Hasdai ibn Shaprut (the treasurer, court physician and minister of (Caliph) Abdar-Rahman III (912-961 A.D.) asked in his letter to (Khazar) King Joseph whether the tribe of the Khazar Jews had any connection with the 'lost' ten tribes - that is, the ten tribes of Israel who, as we have already seen, became known as the Israelites (as opposed to the other two, who became known as the Judahites), and who were called...")

Judahites, and who 'disappeared' after becoming conquered by the Assyrians (in 721 B.C.).

King Joseph categorically stated in his reply that there was no such connection whatsoever. In providing a genealogy of his people, King Joseph, writes Koestler in his book, *The Thirteenth Tribe*, "cannot, and does not, claim for them Semitic descent; he traces their ancestry not to Shem but to Noah's tl Japheth; or more precisely to Japheth's grandson, Togarma, the ancestor of all Turkish tribes."

The Jewish Encyclopedia says that the Judaist scholars had no doubt as to the genuineness of this correspondence, in which the word Ashkenazi first or denoting this sharply-outlined, hitherto unknown group of "Eastern Jews" and as indicating Slav associations.

This answer of King Joseph is very significant, not only because it demonstrates conclusively that the Khazar Jews are not Semitic but also because of t details (2), the uncle of Togarma, according to Genesis 10.2-3, was Magog."

After 1979 Revolution, 'Gog and Magog' has been continuously considered as 'the East and the West' supporting Israelis. The famous Iranian Slogan c Nah Gharbi' (No East, No West) shows that the militarized, political and economical movements of Islamists are all against this Axis which is called 'G (Yajooj and Majooj) Axis' here; actually, George Bush's notion of 'Axis of Evil' was a less complicated modification of 'Gog-Magog (Yajooj-Majooj) A suggested by Shia Islamists, a re-modification which can be easily digested by the masses.

Within Shia religion, there are many powerful sects among which some of them are enthusiastically trying to expand the dimensions of Islamic Apocaly align all their political / cultural / economical / religious strategies according to Islamic Apocalypse (Qiyamah or Ghiamat) or more precisely engineer s speed the Rise of Qiyamah (triggering the Apocalypse); this is why they eagerly try to lure 'Gog-Magog Axis' out of its temporal peace ("luring the bea cage, releasing it whether by means of cooperation or by means of terror"), forcing it to accomplish its final mission: starting its irreversible World Wa

Notes:

(1) ABJAD is an acronym derived from the first four letters of Hebrew / Arabic / Persian alphabet. It refers to the use of letters as numbers or numeric the introduction of Indian numerals and the rise of Algebra, Astronomy, etc in Islamic countries, the communicative use of letters declined and ABJAD mainly in astronomical tables (Persian Zij), astrological horoscopes (Ostorlaab) and chronograms until the modern age. ABJAD numerical values are a magic squares, talismans, and sacred books (ex. Horuf-e Muqattaat in Quran). The credit of working with ABJAD in the most extreme fashion for deci words of Allah, diagramming mysterious cosmologies, etc returns to Horooft sect in Islam (Horooft means letters) founded by Fazl-l'llah Astarabaadi. this on the net)

(2) I have removed all details to shorten the text. Here more materials cited in Genesis and Ezekiel's prophecies:

(Genesis, 10:2-4): The sons of Japeth: Gomer, and Magog, and Madai, and Javan, and Tubal, and Meshech, and Tiras. And the sons of Gomer: Ashken Riphath, and Togarmah. And the sons of Javan: Elishah, and Tarshish, Kittim, and Dodanim.

(Ezekiel 18:6): Gomer and all his hordes; the house of Togarmah in the uttermost parts of the north, and all his hordes; even many peoples with thee. () Then the nations will know that I the LORD sanctify Israel, when my sanctuary is in the midst of them for evermore. (Ezekiel 38:1-4) The word of the LORD me: Son of man, set your face toward Gog, of the land of Magog, the chief prince of Meshech and Tubal, and prophesy against him and say, Thus says t Behold, I am against you, O Gog, chief prince of Meshech and Tubal; and I will turn you about, and put hooks into your jaws, and I will bring you forth army, horses and horsemen, all of them clothed in full armor, a great company, all of them with buckler and shield, wielding swords

Offline

#9 Feb. 11, 2012 00:58:30



blinkandwheeze
i couldn't even begin to understand this

The AOE, etc. (cont.)

By RN

Alphanumeric conspiracy of Dahak (or ten plagues) according to ABJAD system

ABJAD: Dahak (1) (ten plagues) = 30 which is the numerical value for the Arabic letter Lam (= L). Lam is the 23rd letter in Arabic alphabet (Alifba)

There is one quality in the Letter La(a)m that is unique among other Arabic letters. If you write the letter Lam as a word it becomes 'Lam Alif (Aleph) (remember it for later developments). The Letter Lam as a word contains the Letters Alif and Meem. No other Arabic Letter when written as a word c Alif and Meem.

And I should add: Lam is among Mughatta'at letters (2) in the Koran.

Zahak = Dahak = Dah (Ten) + A(a)k (Plagues) = 30 = the letter Lam = Lam (30) + Alif (1) + Meem (40) = 71

Excluding the letter Lam, there are only three Arabic Letters which contain the letter Lam (= L) when written as words:

Alif = (ABJAD = 1)
Dal = (ABJAD = 4)
Zal = (ABJAD = 700)

The numerical value of the Letter Lam is 30, so it is mainly connected with the number 3. Consequently the letter Lam (= 30) is connected to the letter also to the Letter Sheen (= 300).

NOW WE HAVE:

There are 3 chapters in the Koran named with the initial letter Jeem (= 3)

Chapter 45 : Jaasiyat

Chapter 62 : Jumaa

Chapter 72 : Jinn

There are 3 chapters named with the initial letter Lam (= 30)

Chapter 31 : Luqman

Chapter 92 : Layl

Chapter 111 : Lahab

There are 3 chapters named with the initial letter Sheen (= 300)

Chapter 26 : Shuaara

Chapter 42 : Shura

Chapter 91 : Shams

* * *

As it was mentioned the letter Lam when written as a word has three letters

(Lam (L) – Alif (A) – Meem (M)):

Lam (30) + Alif (1) + Meem (40) = 71

The opening verse of the Koran begins with these cryptic letters (all Mughatta'at letters):

Alif Lam Meem

... a composition which is not word at all but is read as ALIF LA(A)M MEEM in Arabic.

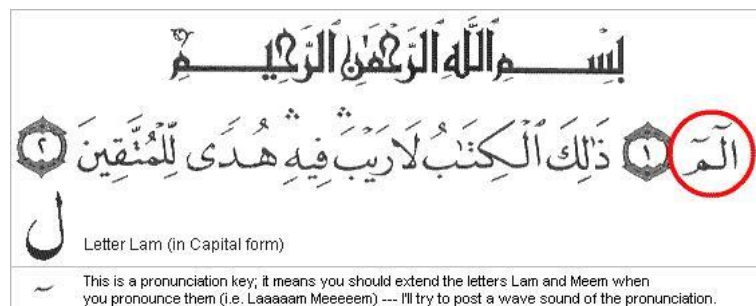
Alif + Lam + Meem = 71 = Dahak

As you see the position of Alif and Lam has been changed. (I should explore this.)

The following verse after “Alif Lam Meem” is the most famous verse of the Koran, by which the Koran challenges all other Books (what Islam claims a miracle):

“ALIF LAAM MEEM (1) That is the Book in which there is no doubt, a guidance to those who ward off ” (Koran: Al Baqara)

71 = Letter Ein + 1 (= Alif) (More on this later)



Dahak (Ten Plagues) is the Gate.

* * *

In the Koran, the letter Lam is always preceded by the Letter Alif (= AL)

Mirror Effekt: Alif (= 1) + Laam (= 30) = 31 and there are 13 occurrences of ‘Alif + Lam’ combination in the Koran.

In ABJAD, the letter Lam is between the letters Jeem and Sheen. The middle chapter of the Koran that is named with the initial letter Lam is Layl (TH This is the 92nd chapter in the Koran. Layl = The Night = 92 = Mohammad

The name Mohammad according to ABJAD: (in original Arabic the letter M is stressed by the diacritical mark of TASHDID that means it is written w read as two ‘M’s) ... Also, the letters A and O in the English format of the name Mohammad are merely symptoms of the Indo-European transformatio a letter so they can’t be calculated:

M (40) + H (8) + M (40) + D (4) = 92 = The Night

H: there are two kind of H in Arabic / Farsi; one has the numerical value of 8 and the other has the ABJAD value of 5. Mohammad is written with the 1 Arabic.

Now the opening verses of the Sura Al Layl (The Night):

(92.1) I swear by the night when it draws a veil,

(92.2) And the day when it shines in brightness,

(92.3) And the creating of the male and the female,

(92.4) Your striving is most surely (directed to) various (ends).

(Note: if you apply the mirror effekt to 92, you get 29 which returns to the letter Lam in exciting ways ... more on this later)

* * *

According to the Koran, the four main angels who are connected to terrestrial affairs:

Israfeel, Jibraeel, Mikaeel and Azraeel

As you see all ends with the letter Lam.

Israfeel starts with the letter Alif (= 1)
 Jibraeel starts with the letter Jeem (= 3)
 Mikaeel starts with the letter Meem (= 40)
 Azraeel starts with the letter Ayn (= 70)

$$70 + 40 + 3 + 1 = 114$$

... the Koran has 114 chapters.

Notes:

(1) Zahak or Dahak represents late Arabic transformations of the strange name Dahak (or Dah + aak = Ten Plagues); Zahak is the Arab-Persian king of ancient dark ages, he is also known as the Dragon-King because of two worms (Nemat) germinated on his shoulders (traces left by Ahriman or Druj's Mother of Abomination kissed his shoulders); the giant worms (Nemats or lines of vermiculation) on his shoulders fed on sacrificial meals. He anti-oedipally slaughtered his family: "I feel no shame, no remorse, no pity" and brought ten pests to the earth. He is still chained in a subterranean cave at Mount Dab North Mountain) awaiting the Apocalypse. In Zoroastrian ciphered calendar he is frequently narrated as the engineer of The New Pest Order

(2) Mughatta'at letters: There are twenty-nine Suras in the Koran that start with disjointed letters, known in Arabic as Al-Maghata'at. These letters or no obvious meaning. There are numerous interpretations to the meaning and purpose of these letters. Various prominent Islamists such as Az-Zamachshari and Baaqilaanee claim that their purpose is to prove the miraculous nature of the Koran. As if to say "the Koran is made up of these letters, can anybody invent it?" Sometimes, Mughatta'at letters are called the gates of Koran.

Example of the Al mughatt'at: "Alif Lam Meem." (2:1)

Offline

#10 Feb. 11, 2012 01:09:02



blinkandwheeze
 reza likes zombies

ANTHROPOPHAGOUS, Zombie and the Outside

By RN

I eat everything: people, buildings, stars, trees. I am a maggot, a cancer, a plague from Saturn. I consume but I produce nothing, not even a fertilizing or unfertilizing shit, an alien shit. There is nothing growing in my wake.

Attractors of the Outside. Moderate techno-capitalism, pseudo-flux economy (post-industrial solid), and horror genre have understood the potentialities well; early Stelarc's works are suggesting *Zombie* as a machine engineering "unexpected ways of accessing, interfacing and uploading the body". The *Zombie* is not fertilizing by any means as you suggested. However, it is an extended site to an extreme and senseless degree of superficiality on whose pl control cannot be scaled but commits a moderate suicide, gaining a phantom movatar capable of uprooting the remnants of monolithic solid and transferring liquid interfaces which do not avoid the anonymous intensities of outside but prepare themselves for them; they prepare themselves for the moment that anonymous intensities of the Outside impact upon their surfaces; this is the exact moment in which the whole impact (Call it encounter with the alien) is within the panorama of Genesis. Here is no moderation, domestication of intensity or Capture process at work but potentializing a horizon in which the becomes a 'free' and 'desiring' partner in engineering the Genesis Project. The conventional horror genre as the knowledge of the Outside is very well an involuntary fertilizing lines of the Outside and how it is possible to panoramize or landscape (without direct domestication or control) the Outside and in regard to Genesis Project and its appropriated/ing (architectonic) intensities.

The horror of the Outside or the Outside as an avatar of horror are frequently visualized through such extended and dynamic surfaces such as movatar scaling of subjectivity, or the *Zombie* genre in which self becomes a skin, a shedding skin, a grotesque dynamic ground, unconventionally irrigating its anonymous intensities coming from the Outside -- alien. Such a ground makes extremely versatile architectonic lines, that is to say 'desiring slopes' out anonymous intensities of the outside, traveling on an undefined slope ($\ddot{A}y / 0$) whose missing coordinate is covered by ground through the Genesis Project. I've discussed the entire panorama in *Pestis Solidus* article; here a part of discussion (skip the following passage if you've read *Pestis Solidus*):

The halftone of two pulsional principles: The diametric discourse of this and not-this is assembled through the appropriation of a processing intensity (without) triggered at the threshold of a surface; traveling on an undefined slope, namely, horzontic sphere or a slope with a missing coordinate: $\ddot{A}y / 0$ the Outside'. As the processing intensity edges at the threshold of the surface, it sparks and the surface recoils back to a regulating intensity (not necessary and a surfactant, an active surface or a liveware (the appropriating ground). The surfactant concentrative engine is accustomed to enter an atmosphere through the heart of the impact panorama.

This resistance toward the processing intensity unfolds as micro / macro slopes and spreading out circular configurations through which the diametric is initiated. Here it goes, the entire of this panorama recoils and deposits in Genesis. Genesis is assembled through both surrendering and resisting attitude anonymous intensities coming from the Outside, the economy of 'solidus-in-circulation' tries to both exploit and resist the processing intensity. While the sphere renders the intensity as a regulator (appropriator: fertilizer) appearing in polar (positive or negative) coordinates, the resisting sphere exploits the appropriator (+/-) as a trigger to configure the whole Genesis Panorama through diametric (polar, inclusive/exclusive, dynamic, genetically configured) Genesis, everything is under the Solid essence of these regulating mechanisms that propel solidity as the surplus value of the entire panorama (Genesis)

the Genesis panorama, solidity appears as framing (but dynamic) molds (mold and cast process of solidity) ... molding (genetically configure: Origin) of the form of slopes ... making them work through slopes. What we call rigidity is the off-threshold or the most insignificant part of this 'panorama i.e. G' 'Solidus-in-circulation' ... or when the undulating slopes of the pseudo-flux become stagnant ... or when the appetite of solidity for Genesis and originati

I'm both a heretic and a renegade in the schizoanalytic approaches toward outside and its horror (See Death as a Perversion). Blinded by the immensity, pestilential bonds of Druj-, I've lost all my faith in the horror whose germinating (un)ground is merely outside (so all its avatars: aliens, viruses, etc.); it is possessed by the schizotactic maneuvers of paranoia (including that maneuver toward the Outside), and the strategic horror of Druj- working through p for paranoia, power, puissance, etc); Vaaung's Meltdown Plague diagrams such a darkness fibroproliferating the anonymous intensities disloyal, until treacherous to all dimensions but where in its epidemic and 'cruelly open' sense.

On the other hand, the conventional zombie survives at all cost (as what portrayed by Fulci, Romero, Franco, et al.) to be unsummoned by the Holy Water; it has a close affinity with Holy Water; it advertises holy water like a billboard in a desert advertising Coca Cola. My favorite Zombie is the one in Joe D' directed but inspiring movie, ANTHROPOPHAGOUS; (He)it is a fake Zombie (a pretentious zombie); the riddle of (his)its terrible hunger (the story of enriched by 'what comes out of this hunger': undoing (him)itself, trying to eat (him)itself but just leaving a mess behind while visualizing the horror of hunger before his(its) speechless anthropomorphic preys.

and video games

>> Yes, I agree with your argument about the "sphere of game-systems" as a prosthetic art-writing? but why did you mention gambling, Francis Bacon, etc. game as a terminally genre-bombarded writing?

I'm not sure if anyone on this board is really interested in video games; but the recent products (especially on PC and PS2 platforms) have proved their unique works of total border collapse between genres, modes of writing, etc. Following, the emergence of video games for a long time, I've seen how vivid fundamentally bizarre entities of power, narration, art, etc within such unlocalizable horizons of writing which are not really visual and in a similar way forms of classic and even avant-garde narration or writing. An anonymous space incubating characters, power formations and concepts utterly disloyal innocent avant-garde horizons in cinema, literature, etc. It's frightening to think where they have all come and how they manage to disseminate themselves such dangerously creative spaces.

I'm sure you have noticed the undeniable influences of videogames on contemporary cinema (esp. Hollywood products and Japan SF / Pulp-horror cinema literature and even painting (painters such as Demetrios Vakras, Trevor Brown, Kawaguchi, ...); the only problem that disturbs me is that philosophers still trying to conceal the rise of these new entities of power, narration methods, cinema, politics, art-writing, border collapse, etc, in a purely paranoid conservative manner, merely considering video-games as the symptoms of marketing, capitalist youth culture or the rest of Jameson / neo-Marxian criticism most ridiculous and boring ways ... arguing about camera's POV in First person shooters as a masculine inspection to Self, and the third person POV in series as a feminist anti-perspective view; that's pitiful.

: Totally agree, but don't you think these incredible potentialities have all been withering in recent years?

Well, I don't think so ... I accept there are numerous titles out there imitating each other and transforming to art or even university projects but there are titles which are taking the creative ruin-architecture of the old games on PS-1 (silent hill, etc.) or Pentium 1 pc (System Shock, Blood, Ultima, ...) to some anonymous to all current trends in art and literature (maybe, it's a reason for our collective perplexed attitudes toward recent V-games). I'm currently to MS, about three definitely dangerous games, one Warcraft 3: Reign of Chaos and its wonderful, but heavily bombarded by critics, expansion pack, and the second title is a long RPG entitled Neverwinter Nights, and the third one is a technically beautiful RTS (Battle Realms). The first title is a bit too disappointing for a gamer (it rewrites the whole cosmogony and Genesis project of Paranoia and its survival economy on a new level of cosmophagic or possessed but you shouldn't miss it.

Action games, too, are following this video-writing insurgency ... look for Sacrifice, Deus Ex, System Shock 2 (and even Thing which is a true sequel to Thing) or forthcoming Half-Life 2, Doom 3, etc.

Best,
Reza

Neverwinter Nights (the first episode in Neverwinter Nights video game series) pushes this occultural conspiracy of The People of the Eye and their secret something more playful (see the pictures). The People of the Eye (the Oculites) and their apparently mason brethren are into something deeper, the Aw Project.

Playing on The People of the Eye and New World Order (as in the ancient pahlavi texts called the Zahakian Age) on another level: exploring the ancient demonology, one can stop and see the surprising similarity between Baphomet and Ashemogha (also Ashemaogha or Ahemogh) the ever-mutating demon through which Druj- (The Mother of Abominations) performs its terrestrial projects. Ashemogha is not a name but a unique combination of Asha + Ma (original word for Mage), the false or unholy mage or simply the False Teacher, also known as the Deceiver in Vendidad. In Avesta and ancient Persian portrayed as the Great Camel (Zoroaster also means the Great Old Camel) or serpent-camel; a camel-demon with skeletal wings and winged feet, the demon returns to earlier mythologies than Mercury who has winged feet (Alipes) too; winged feet are diabolical machines of flight possessed by Fallen Angels of Death and the Underworld. While angels take the lines of flights vertically and horizontally, winged feet provide demons and Fallen Angels with a diagonal inter-dimensional lines of flight. Skeletal wings also are well-known because of their ability to synthesize sounds at the background of flight, musical material an infernal music out of the flight itself. Zohar one of the great text of Qabalah presents Ashemogha as the great camel-serpent who seduces Eve at the Eden. Ashemogha is all Baphomet with one exception: its head has been replaced by a goat's head; possibly because in later cultures (during Sasanians) not the god of war and falseness any longer. In Persian texts, Ashemogha appears to Zahak or Dahak (Dah + Aak: ten plagues) at a place between Syria according to modern maps, where also Dajjal, (Dahak + Druj?), the deceiver, rises (see An-Nuwas ibn Sam'an's commentaries on this): "He will appear between Syria and Iraq, and will create disaster left and right." The last mysterious part (disaster left and right) obviously corresponds with two giant ' at the left and right shoulders of Zahak (earlier called Bivar-Aspa: A Thousand Horses, an animal multiplicity) after being kissed by Ashemogha (the giant his shoulders, becoming One with Druj-; the giants gluttonous worms (nemat: thread) are supposed to feast on human brain until the annihilation of human Ashemogha appears to Zahak to tell him about a great project for scouring humanity from the earth and finally Zahak starts to spread his New World Zahakian age or the age of ten plagues) by crowning himself as the Persian king after Jamishid (according to texts, he is still living at Mount Damavand Ancient Persian Satanists (as Zoroastrian renegades) for the first time, discovered the drujih machinery working through Zoroastrianism, considered the great camel) and his monotheism as the most faithful prophet and prayer of the dark mother (Druj) . Persian Satanists as the people of the Eye (the eye deceiver) have diagrammed the strategic (drujih) affirmation of Zarathustra to Druj in the most brilliant way. Through a very creative approach to dark crawled in the society of magi undercover, promoted the so-called orthodox practical / intellectual instructions of Zoroastrianism in the most frantic way traced in Vendidad (the book of the law against Demon or anti-Druj law). This monotheism industry (complicated by the hands of Persian Satanists or Druj: later Yazidian) is the one immense plateau on which Judaism, Christianity and Islam have been germinated.

Qabalah as another creative approach to Druj-diagrams concocted by The People of the Eye has been developed under direct and indirect influences of

Zoroastrianism; there are certain documents of the great influence of Zoroastrian magi (the cult of Druj) over Pythagoras (although there are rumors of a connection between Pythagoras and Zarathustra himself; but it is not historically evident) who has empowered Qabalah with his insights into magic geometry, cosmic numerology (cf. the Pythagorean magical pentagram held by Baphomet) ... there are also many documents of the influence of ancient heavily ciphered Persian calendar on Qabalah understanding of CIPHER (the cult of Siphir or Zero: The Eye) ... this is the very Persian calendar which has not been deciphered yet (or according to Persian scholars: "is mapped according to") the second rise of Zahak, the second Zahakian Age, the New Pest Order.

Zarathustra (the old camel) is Ahemogha (the great camel), the deceiver or the Strategist, the mastermind of monotheism, who becomes one with Druj, Zahak (Dahak), ten plagues.

Edited by blinkandwheeze (Feb. 11, 2012 06:24:58)

Offline

#11 Feb. 11, 2012 02:00:36



shennong
intensity vs coldness???

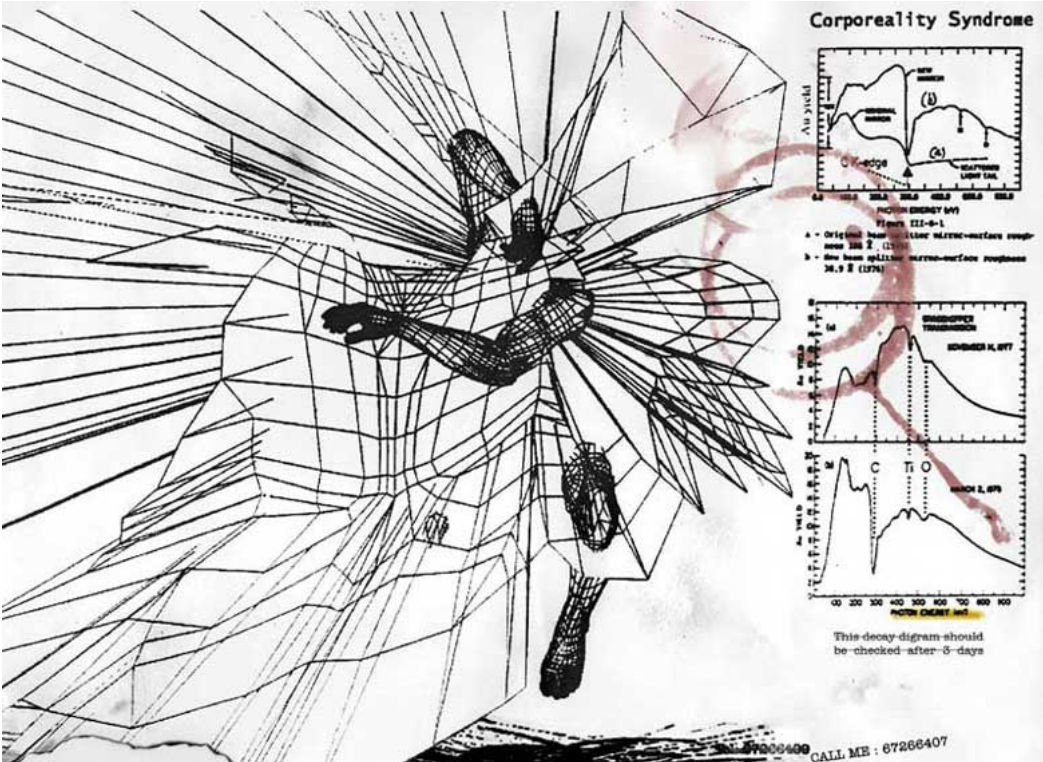
Offline

#12 Feb. 11, 2012 02:32:07



blinkandwheeze

shennong posted:
intensity vs coldness???





Offline

#13 Feb. 11, 2012 02:56:42



aerdil
whyd he delete all these blog posts anyway

Offline

#14 Feb. 11, 2012 03:03:22



blinkandwheeze
dunno m8

Offline

#15 Feb. 11, 2012 04:15:18



badcrumble

ive seen pics of reza negarestani irl, he exists and hes a big guido

Offline

#16 Feb. 11, 2012 04:33:23



babyfinland

iranian guido...anselmi...

Offline

#17 Feb. 11, 2012 06:24:21



blinkandwheeze

From the coldness of the ground to the perversion of coldies (An addendum to Pestis Solidus)

By RN

This is an addendum to [Pestis Solidus](#)

What is the problem of a cenotaph or a memorial: an empty tomb? What horrifies liveware and its war-machines is not an empty tomb (whose affinities resurrection are undeniable) but a tomb, exhumed and messed up. Architectural policy of liveware does not reject destruction or de-construction but exhumation ... deflowering the face (white wall / black hole), marring and mangling it ... by messing the surfaces, scratching ... skinning ... burning ... turning to dust ... cutting into the core, with bare hands, daggers and nails, enzymes ... saliva and breath ... shovel and plow. Exhumation is all criminal but further and basically polluting and infecting as it undergoes the surface collision, necrotizing the architecture, proliferating hot and cold surfaces in letting the cold evaporates and the hot be reeked up: Resurrection of the defiled body. The cold cannot be reheated; it is messed up. While Conflict oscillates dialectical discourses of appropriating intensities (and not appropriated ones) to encounter dimensions (dimension: metron) through which it is absorbed, dimensional assemblages as a cultivating slope, exhumation turns to a strategy, criminal and cryptogenic. Exhumation has no anti-telluric political agenda; contrary, it diagrams the power formations of telluric economy not through Genesis Project and its Solidus-in-Circulation machineries but simulates them to its own rabid rates of speed (mistakes in the speed of Genesis Project) and artificializing space (mute encryption). In exhumation, the where is experienced as surfaces are razed down to a dust evaporating with no delay...then into invisible hazards synthesizing, infecting and mutating each other, bringing each other into inter-phyletic wreckage: Plague, Strategy, Corpse, dry GAS. Exhumation has no liberating value unless you prefer to mention that it sets corpses free in compositions or corpse as an assemblage of deathware playing the role of an inter-phase or a critical point facilitating the connectedness and confederacy of the Genesis Project (a gyratory progress around the full body of the Earth), but something emerging from the perverse side of telluric insurgency and its associated processes such as a premature resurrection (resurrection of the defiled) which is abhorred by both nature and Genesis management, terminally composed instead of erased surfaces or simulation of Genesis Project on a molecular level and illegally, etc. The ungrounding process that Hyperstitional Capitalism suggests is the technical drawing of Exhumation (ex- + humus: grund) as both a necromantic practice over the dead (ancient without tradition) and the methods by pinpointing the mistakes in the rates of speed in Genesis Project (or its potential insurrections: schizotragic lines of paranoia), and a radical modernization process (according to what tradition, on the course of what development, and through the groundness of which grund?). Hyperstitional Capitalism is nothing to do with vertical or horizontal spheres (passing through modernity to beyond) of modernity; it puts itself into a practical (not applicatory, purely utilitarian) perversion toward anything grounded (entombed?); its modernization process is exhumation: sparking the plague of Anonymous-until-November without any kind of incipient motion, of which modernization processes -- bombarded by affixes or not -- are saturated) and messing with coldies rather than We call our love partners, coldies.

Exhumation plagues niches (from burial chambers, raums, dwelling / accommodating systems to significations / subjectifications and facialities) from where to retain, economize and conjunct their raumers, interspersing them through the economy of affordance and pliable grids (reticulum) of economized inter-

intensities) capable of appropriating, architecting, capturing and even in the most creative ways, fusing with other intensities (copulare) for generating the Genesis Project and its configurations; exhumation plagues from the medium. It is the medium as process -- a crisscross of fluxes streaming as inter -- assembling (investing metron) the pseudo-flux economy of niche or to a greater extent, Genesis Project or solidus-in-circulation machinery whether b and production (monolithic economy of niche) or endless inter-weaving and horizontal propagating of slopes and pseudo-fluxes for accommodating any encounter (in the sense of conjunction, confrontation or convergence) and transcending its inhibitor (under the gravitation of inevitable hospitality) to t introduces itself to everything as raumer or grounded(ing) agent, the polysemy of metron, the introspection of Genesis Project to itself or the semantic Groundness which exfoliates the grund (through slope processes, horizons, boundaries and surfaces) instead of framing or binding it.

Grund is a desert seeking to be cultivated and cross-fertilized; actually, not being fertilized by predetermined cultivators to produce something (the ground itself, etc.) but by the fertilizing bonds and forces it creatively engineers, by activating its ultimate Potenz through overcultivating tillage of cultivation. non-objective process of grund is overcultivation by being cultivated, to be exhausted by cultivation, to remain a desert-forever, for not going further but the boundlessness of the desertum. Through the erratic courses of overcultivation, the ground does not avoid wastes and intensities but impregnates the dynamic terrains, trigger the whole panorama of 'encounter with intensities and their micro-wastes' within the Genesis Project (See The halftone of two principles in Pestis Solidus). The ground does not conduct, regulate or organize intensities (what psychoanalysis always emphasizes in a squinting, cryptic manner), it does not transform them into something consolidated (conduct is a monolithic, and always an old-fashion technique of solidus-in-circulation) them something and sets them free (the lineage of anthropomorphic hospitality: co(u)pulation ... insemination ... withdrawal); we are always on the coast of withdrawal.

Groundness is not a dangling content which is added (adjective) to the grund, nor is it a lineament, nor an ethos, nor a modifier but the tectonic expansion sprawling politic of the grund i.e. the telluric rituals of the ground sealed with a rune: slope.

Desertification (performing the space of groundness) is engineered through both the ingredient and shifting itineraries of slope. Desertification does happen as it is lured to the ungoverned and crazy ingredient of slope; the monolithic channel regime of fluvius starts to disintegrate and mass-waste along and over the slope. On the other hand, through sudden and sporadic shifts in slope itineraries (or by way of aberrant behavior of slope), the fluvial / alluvial contents of desertification are hydraulically managed river unload over the riverbanks and beyond, irregularly and without any management. The dynamic process of regional tilting of angles over large areas empowering the desertification machinery. Slope always augments the fluvial deposition of flux through nonlinear and irregular processes through which desertification is intensified. This is the successful suicide (a grounded suicide) that the grund devotes to its terrains and geographies, for the fully dynamic process of desertification, performing its groundness. However, such unconventional suicide does not only feed the hunger of desertification but engineers an immense architectonic force of landscaping; this is another secret lying on the mass-waste process of flux triggered by the aberrant behavior of ingredient and liberating body. It is the same slope-intensity, slope-flux, or baroque polyline that is teeming through Francis Bacon's figures; configuring their ferociously disintegrating bodies. Watch those figures again and behold the might of unconventional grounding process of slope, the foundation of the f

But, once again, what is the problem of cenotaph or an empty tomb? Does it try to appropriate exhumation process as an unholy search for the resurrection face (the Christ) or digging up corpses? Or it is the problem of distilling the whole destiny of Genesis Project within a desolated memorial?

Offline

#18 Feb. 11, 2012 09:47:28



gyrofr
nice thread my guy

Offline

#19 Feb. 12, 2012 22:55:13



blinkandwheeze

reza writing from the perspective of iranian author sadegh hedayat

Sadegh Hedayat: Despair presupposes hope and hope is a druj; what attracts me is neither despair nor hope but this presupposition as an impudent pre-conjuration of openness (as being cleaved slashed and laid open) in which despair and hope can only have a conversation through a radical butchery of This presupposition is an overzealous ritual not for drooling over butchered chops of meat and its abattoirs but for seducing lines of openness.

Hope is already corpse (this is somehow a tautology), a messy composition of chemical experiments (of appropriated but terminally multiplying bonds & revolutions of all kind, of survival, of crime, of tactics camouflaging strategies, concealing within themselves the intensities of mess and not death. They horizons through which the instances of survival and its economical fluxes can develop. Both shares a secret perversion, they may give rise to anything & fertilizing (saturated by rotting compost: enriched compost) surfaces.

I hear the screeching, the wailing sounds beneath the foundation of my house in the city of Ray (where horror roaming during the day and the night is : overdomestication), from the root of the city, my aristocrat family, the countless Zoroastrian traces, I hear almost funny sounds whispering to me: pent me, lick me, come in me, hope me, exhume me to the surface, kiss me, lick me, come in me ... be a genius treponema in your father's penis, invoke hope (transplant me within him) to breed writers like you, by inseminating any cunt he can foolishly escapes to; they are my lairs, the drujih nests.

Let me be your cold meat (or meal).

Despair does not go toward the expurgation of hope in an antichrist approach toward 'flushing-out-the-soul' eternally. Its base-communication with hope transmuting dialectic to a radical orgy, a carnal art of seduction, flirting, sucking dry and 'Doing it' (this sounds a juicy alternative for 'snuff' to me) co-Despair is 'doing' hope, in a cold fusion, an inter-course without any exchange of semen or at least fertilizing semen; an insemination which is both an inter-messing-with. The communication of despair with hope brushes off any trace of hopelessness (through which existence may claim its salvation or eternal Kierkegaardian fashion?); it's not a conversation addressing sorrow, pessimism or abandoning hope. The whole communication of despair with hope is exhumes hope, digging out hope as a corpse ... thus shifting the whole panorama from something gloomy, unrighteous and merely sinful (peccant) to an whose movement strategically avoids opposition to survival and its dynamic managerial sphere (hope) but presupposes them as its necrophilic preys or a sepulchral feast: we call our love partners, Coldies.

The first spark of despair murders hope; it's a gullibility to call 'what comes after' or the whole process, simply murdering or killing hope (hope is snuff first spark of despair), what comes next is messing with the dead. Even if we call the fluvial continuum of despair as the execution of hope -- through which we becomes all irrelevant since hope is the transformational boundary (and not filtering) or more accurately the horizon of appropriated intensities saturated economy with a hunger for Genesis and its pseudo-flux / grounding processes -- it is not murdering hope any longer but messing with its corpse, exhume it to the space of philia (strategically out of desire; philia evaporates desire without shame or regret) in which wasteful (pervert, deflowering, misusing) philia crack and butcher 'hope' open. (see Death as a Perversion) Thus, despair performing hope through an immoderate perversion. It exhumes (ex + ground) hope, inciting revolution through the ill-engineered (and indiscrete) composition of itself (the exhumers), corpse (hope) and the grave (the survival concealing hope as their survivalist desire) ... reinventing the innocent panorama of dialectic with hope (of hopelessness, etc.) within a synchronous spaces of panorama as radical criminals: exhumed grave as a messed up ground (ruin) lures necrophilic engineers and the contaminating vectors (intensity to ground) --- exhumers become necrophilic engineers, resurrecting and modernizing something dead by the pervert bonds of philia --- the corpse (hope) resurrected as a defiled body, a resurrection 'out of sight' and premature (as of a premature ejaculation) or abrupt, according to the monitoring program graveyard site, survival economy and its Genesis Project; a resurrection not on the survival networks germinated on life but unlife. Despair as an exhumation over hope is permanent and is not interrupted by defiling the corpse (hope) through its profound perversion (sucking it dry and doing it); hope has no support the mess engineering of this exhumation process as long as the monolithic or organic survival feeds it.

Why should I think about exhuming a corpse-containing grave ... why not exhuming an empty tomb or a cenotaph?

Descent (call it the liquidated continuity of despair) is a necrophilic attack on the carcass of hope. The radical despair is not of pure annihilation but a radical act of necrophilia and exhumation: penetrating hope, cumming over it, sucking it dry, doing it, resurrecting it again, defiling it and doing it This is the act of despair.

"I feel the weight of a dead body on my chest." Sadegh Hedayat, The Blind Owl (Buf-e Koor)

Offline

#20 Feb. 13, 2012 00:03:07



Crow

badcrumble posted:

ive seen pics of reza negarestani irl, he exists and hes a big Guido

http://www.mace.manchester.ac.uk/postgraduate/research/projects/current_recent/li_sheikh/Negarestani/index.html

<http://www.linkedin.com/pub/dir/Reza/Negarestani>

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